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# A. SCARLATTI STABAT MATER

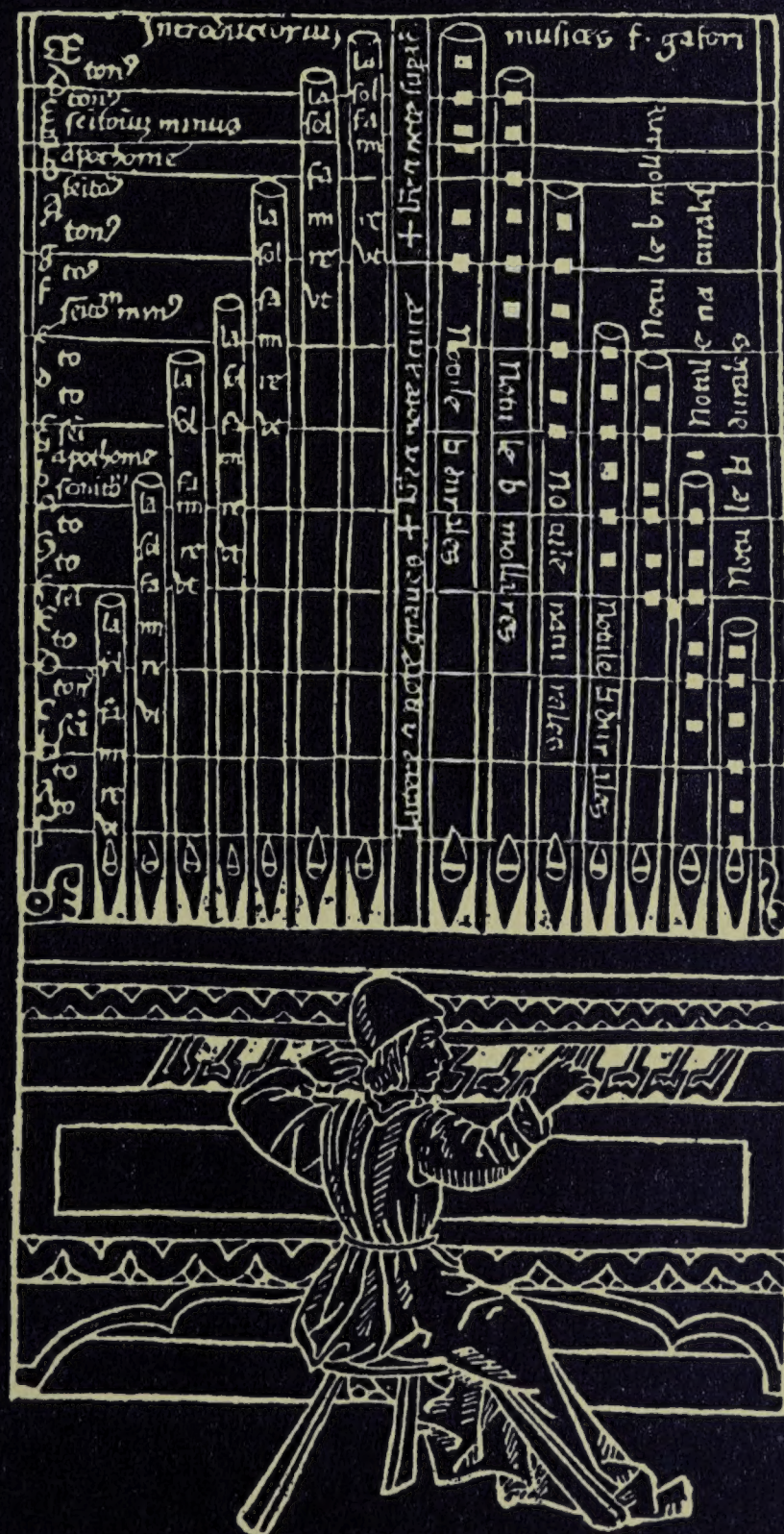
for  
Two Part Chorus of Women's Voices

with  
Soprano and Contralto Soli

and  
Piano (Orchestra)

Realized and Edited by

F. BOGHEN



RICORDI

Printed in U.S.A.







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N. Y. 1894

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\*Orchestral materials on rental

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# STABAT MATER

for  
Two Part Chorus of Women's Voices  
with Soprano and Contralto Soli  
and Piano (Orchestra)

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F. BOGHEN

ALESSANDRO SCARLATTI

## **S**TABAT **M**ATER, **D**OLOROSA (Chorus)

**Adagio**

*p* *cresc.*

*f* *p* *f* *p* *f* *p*

*p* *f*

**SOPRANI**  
*p* *cresc.* *f*

Stabat Ma - ter do - lo - ro - sa

**CONTRALTI**  
*p* *cresc.* *f*

Do.lo - ro - sa

*p* *cresc.* *f*



*p* *f* *p* *f* *mf*

ju - xta cru - cem la - cri - mo - sa, la - crimo -

*p* *f* *p* *f* *mf*

ju - xta cru - cem la - cri - mo - sa, la - cri - mo -

*p* *f* *p* *f* *mf* *cresc.*

*f* *p*

- sa dum pen - de - bat Fi - li - us, dum pen -

*f* *p*

- sa dum pen - de - bat Fi - li - us, dum pen -

*f* *p*

*f* *f*

- de - bat Fi - li - us.

*f* *f*

- de - bat Fi - li - us.

*f* *f* *f*







*f*

per - tran - si - vit gla

*f*

dius.

*p cresc.*

Cu - jus a - ni - mam - ge -

*p* *f* *p*

- men - tem, con - tri - sta - tam

(a) *cresc.*



et do - len -

*f*

tem per - tran -

*p* *f*

si - vit gla - di - us,

*poco rit.*

per - tran - si - vit gla - di - us.

*p* *cresc.* *f* *rit:* *f*



# O QUAM TRISTIS

(Contralto Solo)

Poco andante

mf dolce

The piano introduction consists of two staves. The right hand features a series of eighth-note chords and single notes, while the left hand provides a harmonic accompaniment with sustained notes and some movement. The tempo is marked 'Poco andante' and the dynamics are 'mf' and 'dolce'.

p cresc. f p

This system continues the piano accompaniment. It includes dynamic markings of piano (p), crescendo (cresc.), forte (f), and piano (p) again. The music features a mix of sustained chords and moving lines in both hands.

CONTRALTO SOLO

O quam tri - stis et af -

f cresc. p

The vocal entry begins on a single staff. The lyrics 'O quam tri - stis et af -' are written below the notes. The piano accompaniment continues below, marked with 'f cresc.' and 'p'.

- fli - cta, af - fli - cta fu - it il - la be - ne -

The second system of the vocal entry continues the lyrics. The piano accompaniment provides a steady harmonic support with various chordal textures.



- di - cta, be - ne - di - cta Ma - ter U - ni -

*cresc:* - ge - ni -

*cresc:* *f*

- ti!

*p* *f* *p* *f* *p*

*cresc.* *p* *f*



*p*

O quam tri - stis et af -

*cresc.*

- fli - cta fu - it il - la be - ne - di - cta

*cresc.* *f*

Ma - ter U - ni - ge - ni - ti, af - fli - cta

*p*

Ma - ter be - ne - di - cta, Ma - ter

*cresc.*



*f*

U - ni - ge

*p*

- ni - ti,

*p* *cresc.*

*p*

Ma - ter U - ni - ge - ni -

*p* *cresc.* *f*

- ti!

*Largo*

*f*



# QUAE MOEREBAT

(Duet)

*Adagio*

SOPRANO

*pp*

Quæ moe - re - bat

CONTRALTO

*pp*

Quæ moe -

*pp*

*pp* , *espress.*

et do - le - bat, pi - a Ma - ter, dum vi - de - bat na - ti poe -

*pp* , *espress.*

- re - bat, pi - a Ma - ter, dum vi - de - bat na - ti

*pp* *p*



nas in - cly-ti, na - ti poe - nas in -  
poe - nas in - cly-ti, na-ti poe - nas in -

*cresc.* cly - ti. Quæ moe -  
*cresc.* cly - ti.

*f* *pp*

*pp* re - bat, et do-le - bat, pi - a - Ma - ter cum vi - de -  
*pp* Quæ moe - re - bat, pi - a - Ma - ter,

*pp*



bat na-ti poe - - - nas in - cly-ti,

cum vi - de - bat na-ti poe - - - nas in - cly-ti, na-ti

na-ti poe - - - nas,

poe - - - nas.

*cresc.*

*cresc.*

*p*

*cresc.*

poe - nas in - - - cly-ti.

poe - nas in - - - cly - ti.

*f*

*f*



## 13

## Andante

**SOPRANO SOLO**

Quis est ho - mo

qui non fle - ret, Ma - trem Chri - sti si vi -



-de-ret in tan-to sup-pli-ci-o? quis est ho-mo

*m.s.*

qui non fle-ret, Ma-trem Chri-sti si vi-de-ret in

*m.s.*

tan-to sup-pli-ci-o, in tan-

*p*

*m.s.*

*cresc.*

to sup-

*cresc.*

*f*



*rit.* *a tempo*

- pli - ci - o?

*rit.* *a tempo* *cresc.*

*p*

Qui est ho - mo qui non

*f* *p*

fle - ret, Ma - trem Christi si vi - de - ret in tan - to,

*m.s.*

*marc.* *f*

tan - to sup - pli - ci - o? qui est ho - mo

*cresc.* *f* *m.s.*



qui non fle-ret, Ma-trem Chri-sti si vi-de

-ret in tan

*cresc.* *p*

to sup-pli-ci-o?

*cresc.* *f* *rit:.....a tempo*

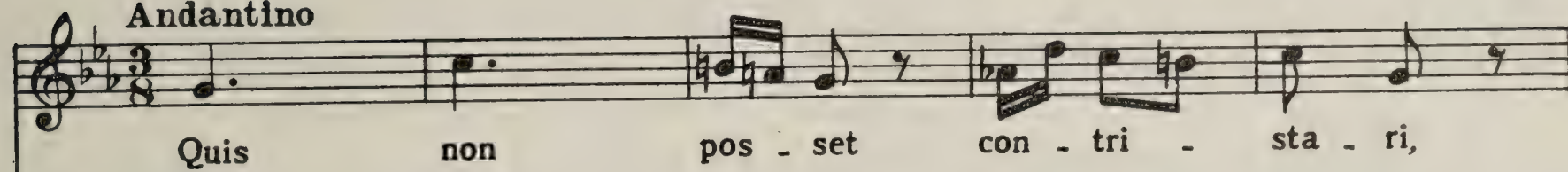
*p* *f*



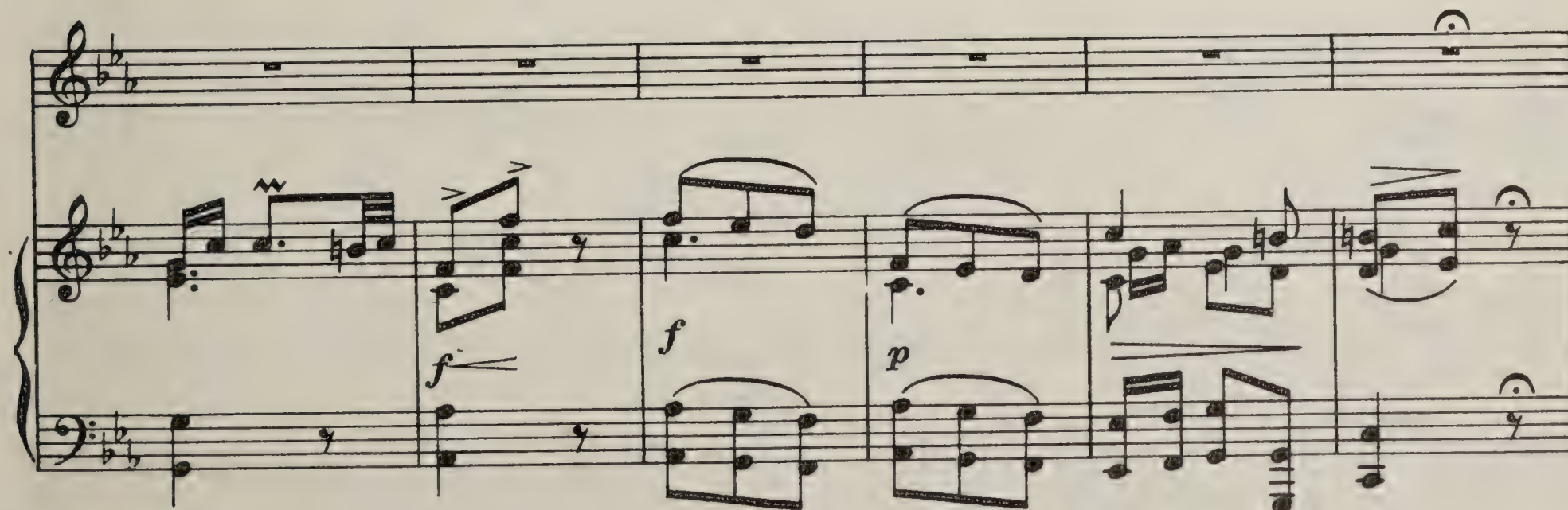
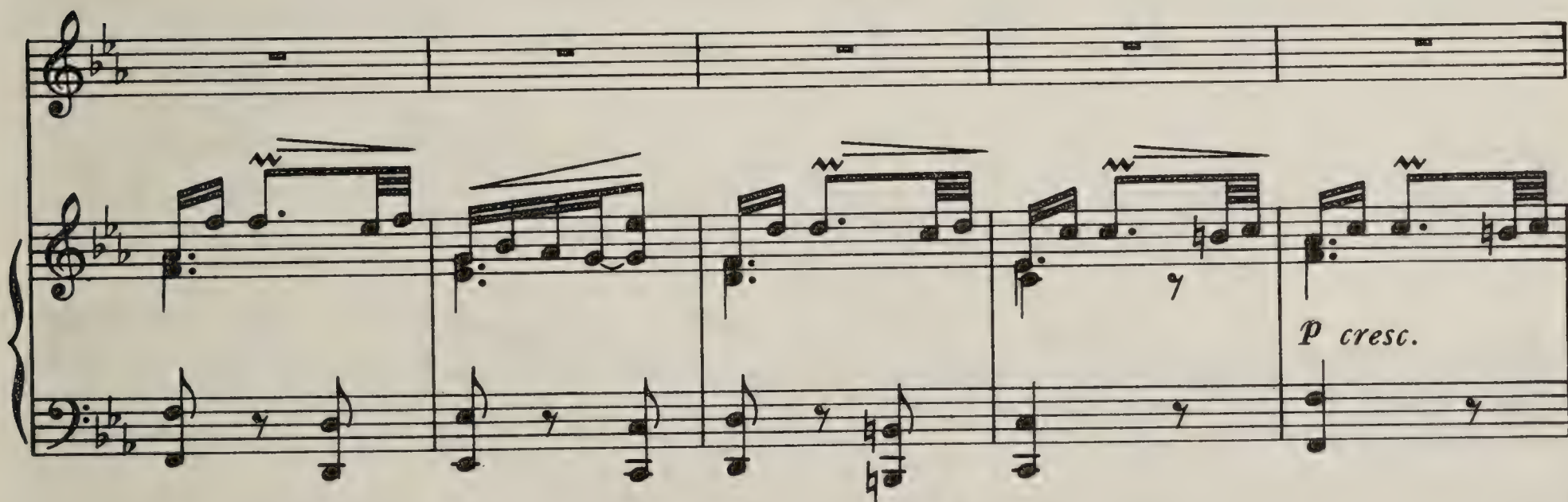
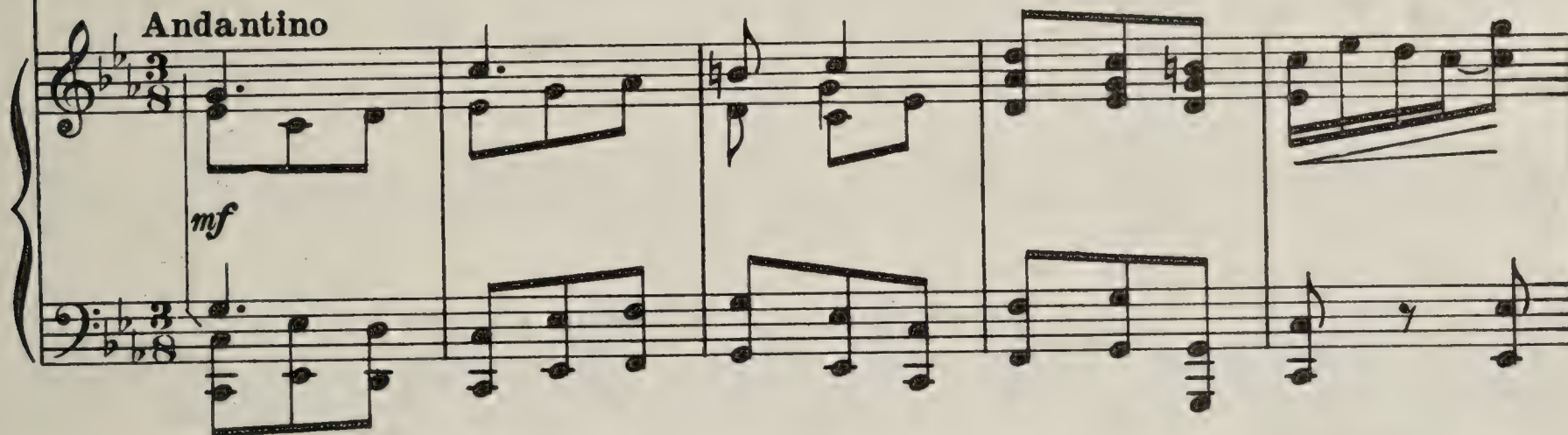
# QUIS NON POSSET

(Contralto Solo)

Andantino



Andantino





Quis non pos - set con - tri - sta - ri, Chri - sti

Ma - trem con - tem - pla - ri do - len - tem cum

Fi - li - o? do - len -

tem cum Fi - li - o?



First system of musical notation. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part features a series of chords and eighth-note patterns. Dynamics include *p* (piano) and *f* (forte).

Second system of musical notation. The vocal line begins with the lyrics "Quis non pos - set con - tri - sta". The piano accompaniment continues with similar patterns. Dynamics include *p* (piano).

Third system of musical notation. The vocal line continues with the lyrics "ri, Chri - sti Ma - trem con - tem - pla ri do -". The piano accompaniment features a more active melody with many beamed eighth notes. Dynamics include *f* (forte).

Fourth system of musical notation. The vocal line begins with the lyrics "len". The piano accompaniment features a series of chords and eighth-note patterns. Dynamics include *f* (forte).



tem cum Fi - li - o? do - len -

This system contains the first two staves of music. The vocal line (top staff) begins with a treble clef and a key signature of two flats. It features a series of eighth and sixteenth notes, with a fermata over the final note of the first phrase. The piano accompaniment (bottom staff) consists of a continuous eighth-note pattern in the right hand and a simpler bass line in the left hand.

tem cum

*cresc.* *f*

This system continues the musical piece. The vocal line has a long rest followed by a few notes. The piano accompaniment features a more complex, flowing melody in the right hand, marked with a crescendo and a forte dynamic. The left hand continues with a steady eighth-note accompaniment.

Fi - li - o?

*rit:.....* *a tempo* *f*

This system includes a tempo change. The vocal line has a rest followed by the words "Fi - li - o?". The piano accompaniment features a section marked "rit:....." (ritardando) followed by "a tempo" (return to tempo). The dynamics include a forte marking.

*p cresc.* *f*

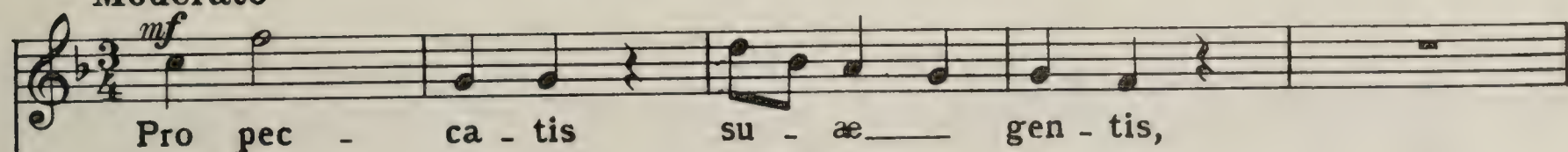
This system concludes the page. The piano accompaniment features a section marked "p cresc." (piano crescendo) followed by a forte marking. The right hand has a more active melody, while the left hand provides a steady accompaniment.



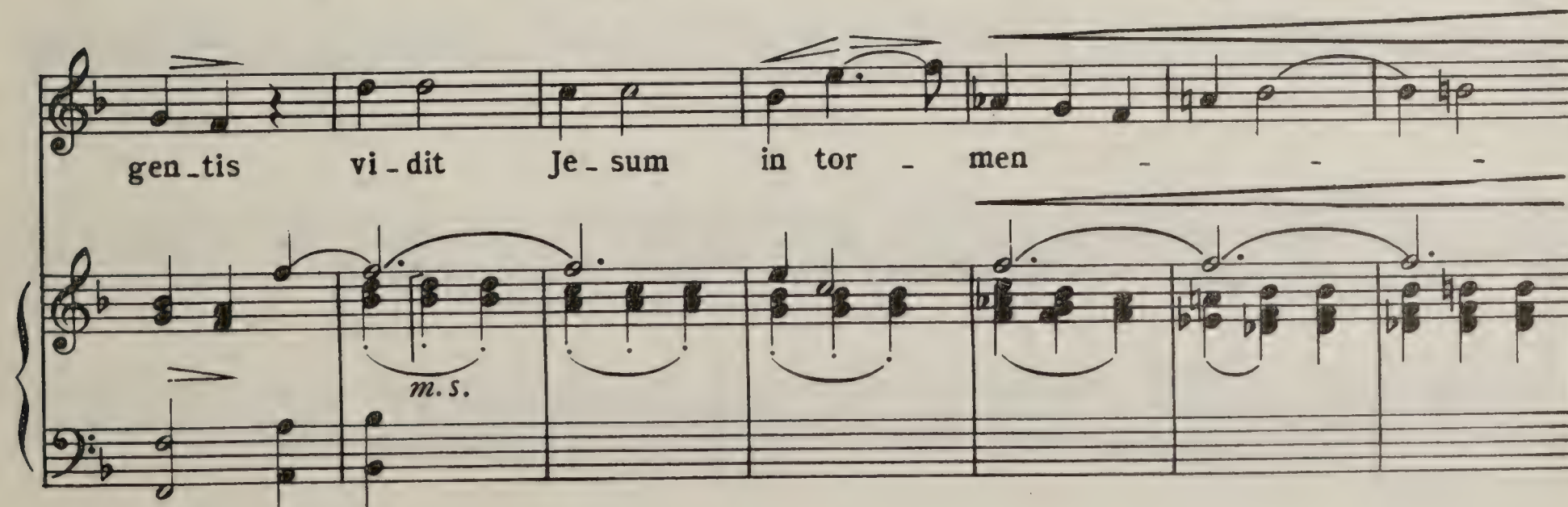
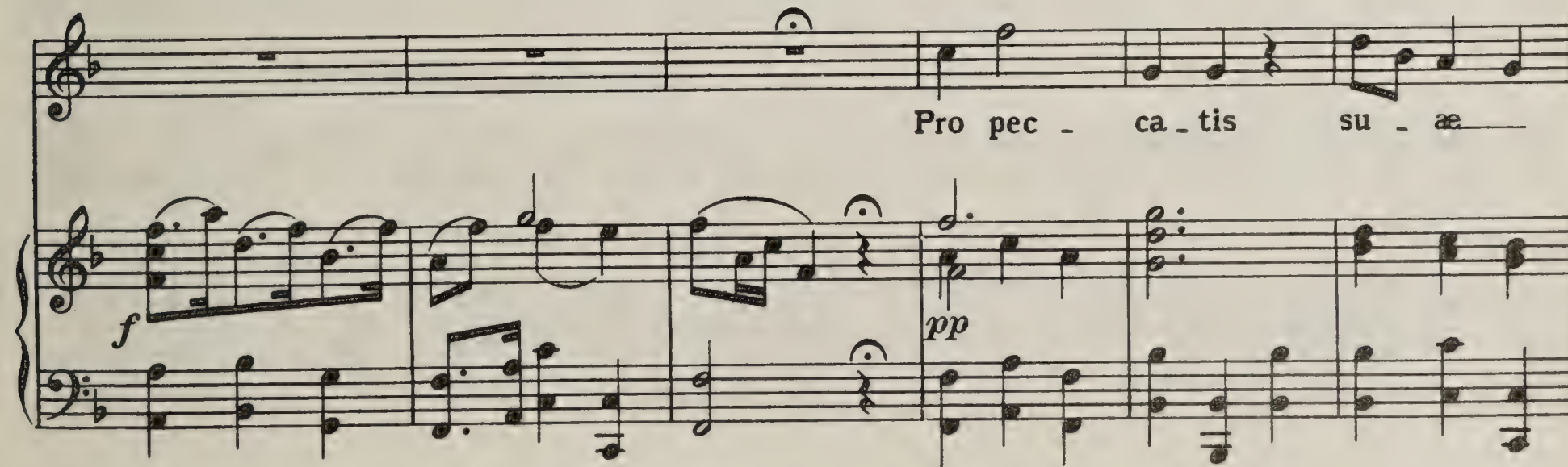
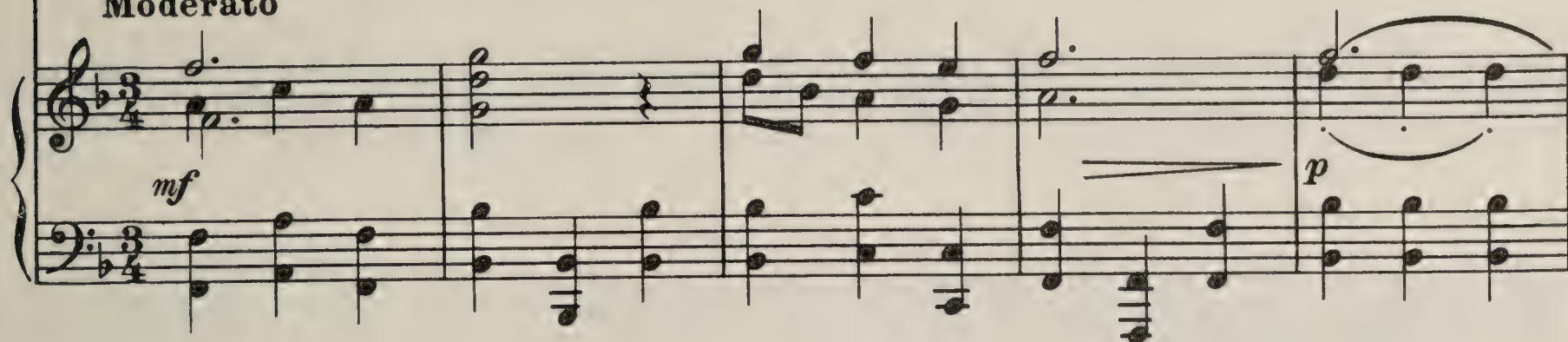
# PRO PECCATIS SUAE GENTIS<sup>24</sup>

(Soprano Solo)

Moderato



Moderato





- - - tis, et fla - gel - lis sub - di - tum,

*f*

et fla - gel - lis sub - di - tum.

*m.s.* *p* *pp*

Pro pec - ca - tis su - ae gen - tis,

*f* *f*



vi - dit Je - sum in tor - men

- tis, et fla - gel - lis sub - di - tum, et fla - gel

- lis sub

- di - tum.



# VIDIT SUUM DULCEM NATUM

Moderato

(Chorus)

SOPRANI

*f*  
Vi - dit su - um dul - cem na - tum,

CONTRALTI

*f*  
Vi - dit su - um dul - cem na - tum mo - ri -



mo - ri - en - do de - so - la - tum,

- en - do de - so - la - tum, dum e - mi - sit

The first system of the musical score consists of two vocal staves and a piano accompaniment. The vocal staves are in treble clef with a key signature of one flat (B-flat). The piano accompaniment is in a grand staff (treble and bass clefs). The lyrics are written below the vocal staves, with hyphens indicating syllables across measures. The piano part features a steady eighth-note accompaniment in the bass and chords in the treble.

dum e - mi - sit spi - ri - tum, e - mi -

spi - ri - tum, e - mi -

The second system continues the musical score. It features two vocal staves and a piano accompaniment. The vocal staves have lyrics with hyphens. The piano accompaniment continues with a similar rhythmic pattern, featuring eighth notes in the bass and chords in the treble. The system concludes with a long note in the vocal staves.

- sit spi - ri - tum.

- sit spi - ri - tum.

The third system of the musical score features two vocal staves and a piano accompaniment. The vocal staves have lyrics with hyphens. The piano accompaniment continues with a similar rhythmic pattern. The system concludes with a long note in the vocal staves and a piano accompaniment that includes a crescendo marking (*cresc.*) in the final measure.



*p*  
Vi - dit su - um dul - cem

*p*  
Vi - dit su - um dul - cem na - tum mo - ri - en - do de - so -  
na - tum mo - ri - en -

*f*  
- la - tum, dum e - mi -  
- do de - so - la - tum, dum e -



*f*

\_ sit spi - ri - tum, mo - ri - en-do de-so-la -

*f*

\_ mi - sit spi - ri - tum, mo - ri -

\_ tum, dum e-mi - sit spi - ri -

\_ en-do de-so-la - tum, dum e - mi - sit spi - ri -

(la 2<sup>a</sup> volta rit.)

*f*

\_ tum.

\_ tum.  
*marc.*

(la 2<sup>a</sup> volta rit.)

*D. C.*



# EJJA, MATER, FONS AMORIS

Moderato

(Soprano Solo)

The first system of the piano accompaniment consists of two staves. The right staff (treble clef) begins with a melody in 3/8 time, marked *mf* (mezzo-forte). The left staff (bass clef) provides a harmonic accompaniment. The system concludes with a *p* (piano) dynamic marking.

The second system continues the piano accompaniment. It features more complex melodic lines in the right hand, including some triplets and slurs. The left hand continues with a steady accompaniment. The system ends with a *p* (piano) dynamic marking.

The third system of the piano accompaniment shows a change in texture. The right hand has more frequent sixteenth-note passages. The system concludes with a *f* (forte) dynamic marking and the instruction *deciso* (decisive).

## SOPRANO SOLO

The soprano solo part begins with the lyrics "Ej - a, Ma - ter, fons a - mo - ris, me sen -". The melody is written on a single staff in 3/8 time, with a *p* (piano) dynamic marking.

The fourth system shows the piano accompaniment continuing under the soprano solo. It maintains the same harmonic structure as the previous systems, with a *p* (piano) dynamic marking.



ti - re vim do - lo - ris

fac, ut te - cum lu - ge - am, fac, ut te -

cum

lu - ge - am.

*p*

*cresc.*



E - ja, Ma - ter, fons — a - mo - ris,

*f* *pp*

me sen - ti - re vim do - lo

ris fac, ut te

cum lu - ge - am.

*cresc.* *p*



E - ja, Ma - ter, fons a - mo - ris, me sen - ti - re

*mf*

vim do - lo - ris fac, ut te -

*f*

*f*

*f sempre*

cum lu - ge - am, ut te -

*f*

cum lu - ge - am.

*rit.*

*rit. e f*



# SANCTA MARIA

(Contralto Solo)

Andante moderato

Piano accompaniment for the first system. The music is in 2/4 time with a key signature of two flats (B-flat and E-flat). The right hand features flowing sixteenth-note patterns, while the left hand provides a steady bass line. Dynamics include *f* (forte) and *p* (piano).

## CONTRALTO SOLO

Vocal and piano accompaniment for the second system. The vocal line begins with the lyrics "San - cta Ma - ter, i - stud a -". The piano accompaniment continues with similar textures. Dynamics include *p* and *f*.

Vocal and piano accompaniment for the third system. The vocal line continues with the lyrics "gas, Cru - ci - fi - xi fi - ge pla -". The piano accompaniment provides harmonic support. Dynamics include *p* and *f*.



- gas cor-di me - o va -

- - - - - li-de.

*cresc.*

*f*

San - cta Ma -

*p*

- ter, i - stud a-gas, Cru - ci - fi - xi fi - ge



pla - gas cor - di me - o va -

*cresc.* li - de,

*p cresc. f*

*p* cor - di me - o va - li -

*p cresc. rit:.....*

*a tempo* - de.

*fa tempo p f*



# FAC UT ARDEAT COR MEUR

Andante

(Soprano Solo)

The piano accompaniment for the first system consists of two staves. The right hand plays a series of chords and single notes, while the left hand provides a harmonic foundation with sustained notes and occasional movement. Dynamics include *p* (piano) and *f* (forte). The tempo is marked Andante.

The piano accompaniment for the second system continues the harmonic progression. It features a crescendo marked *cresc.* and includes a sixteenth-note figure in the right hand. Dynamics include *p* (piano) and *f* (forte).

The piano accompaniment for the third system concludes the first section. It features a final chord in the right hand and a sustained note in the left hand. Dynamics include *f* (forte).

## SOPRANO SOLO

The soprano solo part begins with the lyrics "Fac ut ar-de-at cor me - um in a -". The melody is simple and expressive, with a final note marked with a fermata. The piano accompaniment continues with a new section, featuring a crescendo marked *cresc.* and dynamics including *p* (piano) and *f* (forte).



*cresc.*

- man

*p* *f* *p* *cresc.*

*f*

- do Chri - stum De - um, ut si - bi com -

- pla

*p*

ce - am.

*p dolce*



First system of musical notation, featuring a vocal line and a piano accompaniment. The piano part includes a sixteenth-note figure marked with a '6' and a forte 'f' dynamic.

Second system of musical notation, including the vocal line with lyrics "Fac ut ar-de-at cor me - um," and the piano accompaniment. Dynamics include *p* and *cresc.* with a sixteenth-note figure marked '6'.

Third system of musical notation, including the vocal line with lyrics "cor me - um in a - man - do, in a - man -" and the piano accompaniment. Dynamics include *p* and *cresc.* with a sixteenth-note figure marked '6'.

Fourth system of musical notation, including the vocal line with lyrics "- do Chri - stum De" and the piano accompaniment. Dynamics include *p* and *cresc.* with a sixteenth-note figure marked '6'.



- um, ut si - bi com - pla -

- ce - am, si - bi com - pla - ce -

*rit:.....*

- am.

*f a tempo*

*deciso*



# TUI NATI VULNERATI

39

Adagio

(Chorus)

Piano introduction for the chorus. The music is in 4/4 time, marked *mf*. The right hand features a melody with a trill on the first measure, while the left hand provides a steady accompaniment of eighth notes.

SOPRANI

CONTRALTI

Vocal staves for Soprano and Contralto. The Soprano part begins with a whole note rest followed by a half note *p* melody. The Contralto part follows with a whole note rest and a half note *p* melody. The lyrics "Tu - i na -" are written under the Soprano staff.

Piano accompaniment for the vocal staves. The music is in 4/4 time, marked *p*, *cresc.*, *f*, and *p*. The right hand features a melody with a trill on the first measure, while the left hand provides a steady accompaniment of eighth notes.

Vocal staves for Soprano and Contralto. The Soprano part begins with a whole note rest followed by a half note *p* melody. The Contralto part follows with a whole note rest and a half note *p* melody. The lyrics "ti vul - ne - ra - ti, tam di - gna - ti pro me" are written under the Soprano staff.

Vocal staves for Soprano and Contralto. The Soprano part begins with a whole note rest followed by a half note *p* melody. The Contralto part follows with a whole note rest and a half note *p* melody. The lyrics "na - ti vul - ne - ra - ti, tam di - gna - ti" are written under the Soprano staff.

Piano accompaniment for the vocal staves. The music is in 4/4 time, marked *p*, *cresc.*, *f*, and *p*. The right hand features a melody with a trill on the first measure, while the left hand provides a steady accompaniment of eighth notes.



pa - ti, poe - nas me - cum di - vi -

pro me pa - ti, poe - nas me - cum di - vi -

- de. Tu - i na - ti vulne -

- de. Tu - i na - ti

*pp*

- ra - ti, tam digna - ti pro me pa - ti,

vulne - ra - ti, tam digna - ti pro me pa - ti,



*p*

poe - - - nas - - - me-cum di-vide,

*p*

poe - - - nas - - - me-cum di-vide,

*p*

*cresc.*

poe - - - nas me-cum

*cresc.*

poe - - - nas me-cum di

*cresc.*

*f*

*p*

*cresc.*

di-vi-de, di - vide.

*cresc.*

vi - de.

*cresc.*

*p*

*f*



# JUXTA CRUCEM

(Contralto Solo)

Andante smorzato

Piano accompaniment for the first system. The music is in 4/4 time, key of B-flat major. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady eighth-note accompaniment. Dynamics include *mf* (mezzo-forte) and *p* (piano).

CONTRALTO SOLO

Vocal and piano accompaniment for the second system. The vocal line (Contralto Solo) begins with a *mf* dynamic and includes a crescendo hairpin. The piano accompaniment starts with a *p* dynamic. The lyrics are: "Ju - xta cru - cem te - cum sta - re, ju - xta cru - cem te - cum".

Vocal and piano accompaniment for the third system. The vocal line continues with a crescendo hairpin. The piano accompaniment features a more active bass line with sixteenth notes. The lyrics are: "sta - re, et me ti - bi so - ci - a - re in plan -".



*cresc.*

ctu de si de ro.

Ju xta cru cem te cum sta re, et me ti bi so ci

a re, et me ti bi so ci a



*marc. espressivo*

\_re in \_\_\_\_\_ plan -

*deciso*

-ctu de - si - dero,

*frit:.....a tempo*

de - si - de-ro.

*rit:.....a tempo*

Fac me te - cum pi - e fle - re, fac me te - cum pi - e



fle - re, Cru - ci - fi - - xo con - do - le - - re, do - nec

e -

*cresc.*

- go vi - - xe - ro.

Fac me te - - cum pi - e fle - re, fac me te - - cum pi - e



fle - re, Cru - ci - fi - xo con - do - le -

*espressivo*  
-re, do - nec e -

*deciso*  
-go vi - xe-ro,

*frit:..... a tempo*  
e - go vi - xe-ro.

*rit:..... a tempo*

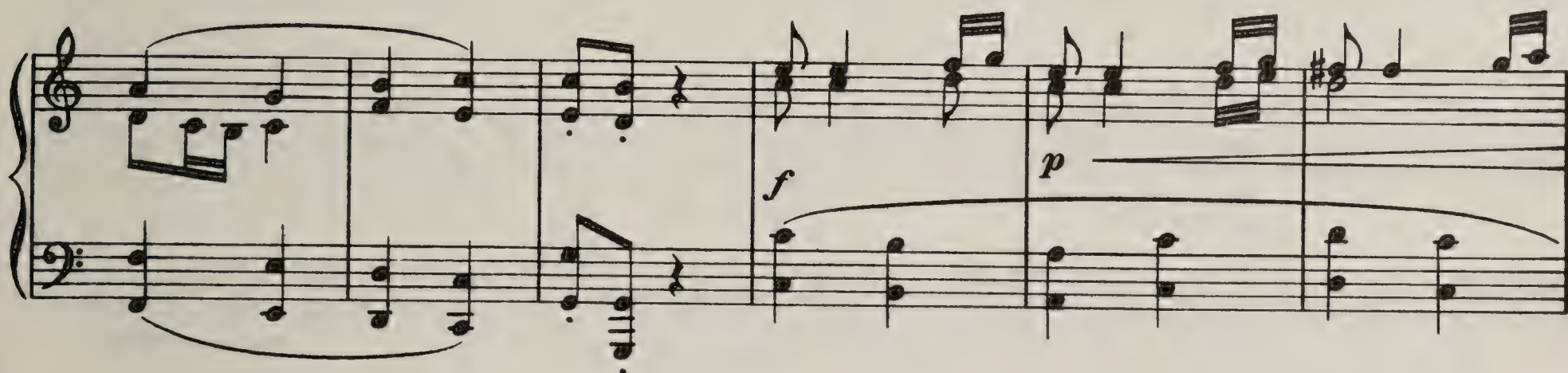


# VIRGO VIRGINUM PRAECLARA

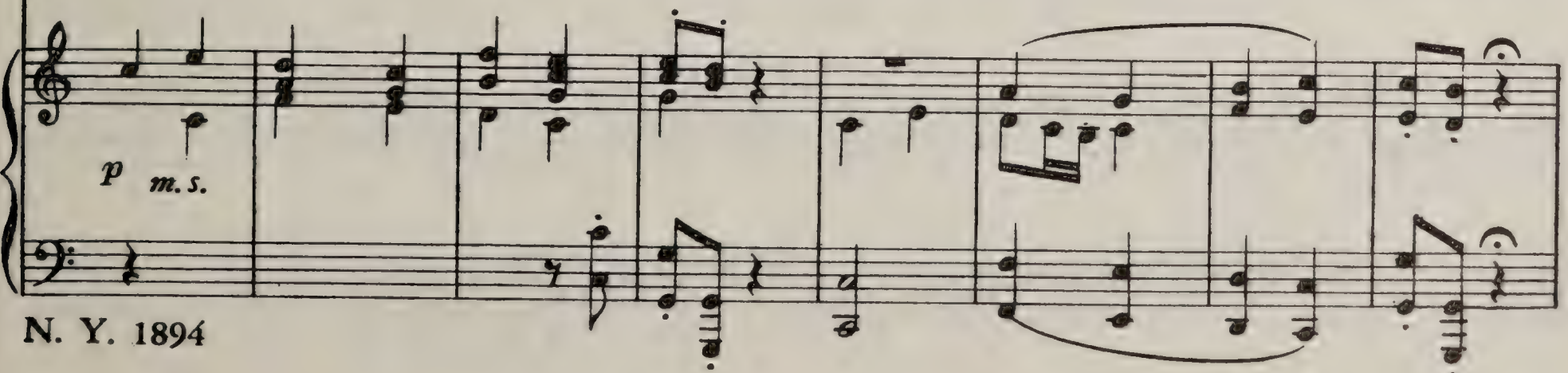
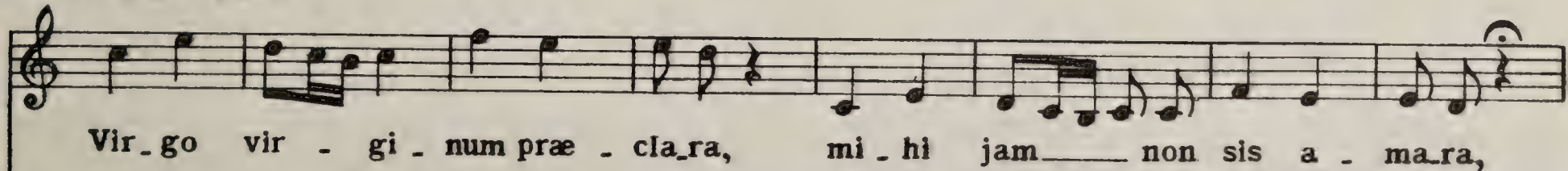
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(Soprano Solo)

Allegro giusto



## SOPRANO SOLO





*cresc.*

fac... me te - cum plan\_

*p* *cresc.*

- ge - re, te - cum

*f*

*f*

plan - ge-re.

*f*

*p*

Vir - go vir - gi - num prae - cla-ra, mi - hi jam non sis

*f*

*p*



— a\_ma - - - - ra, fac me te\_cum

*cresc.* *f*

plan\_ - - - - -

-ge\_re, te\_cum plan\_ - ge\_re.

*p cresc.* *p*

*f* *p* *f*



# FAC UT PORTEM

*Recitative*

(Contralto Solo)

*Adagio e piano*

## CONTRALTO SOLO

Fac ut portem Christi mortem, pas-si-o-nis fac con-sortem, et pla-

-gas re-co-le-re. Fac me pla-gis vul-ne-ra-ri, fac me cruce in-e-bri-

-a-ri, et cru-o-re fi-li-i.

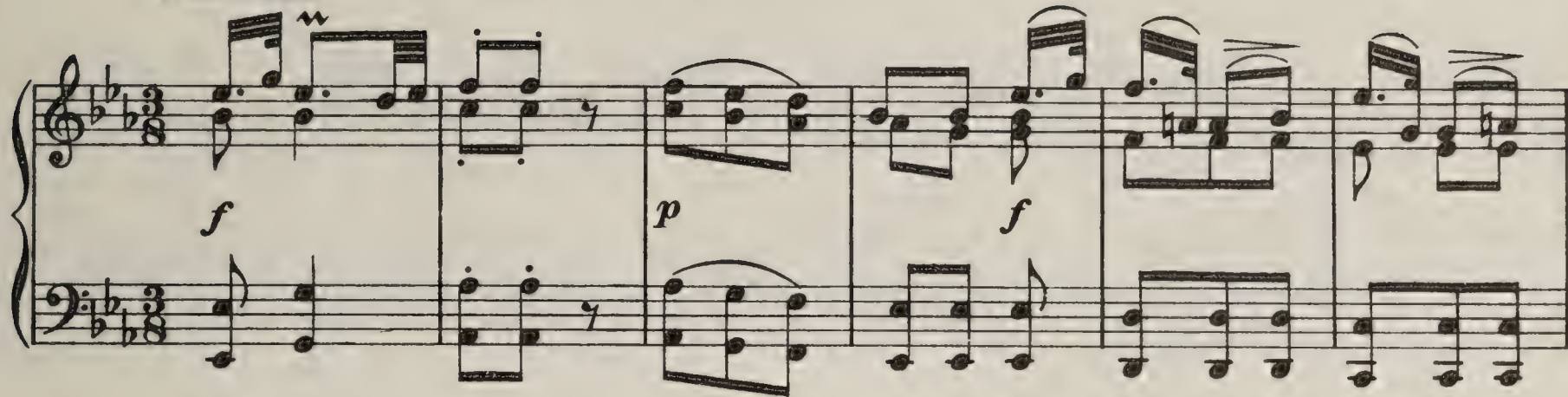


# INFLAMMATUS

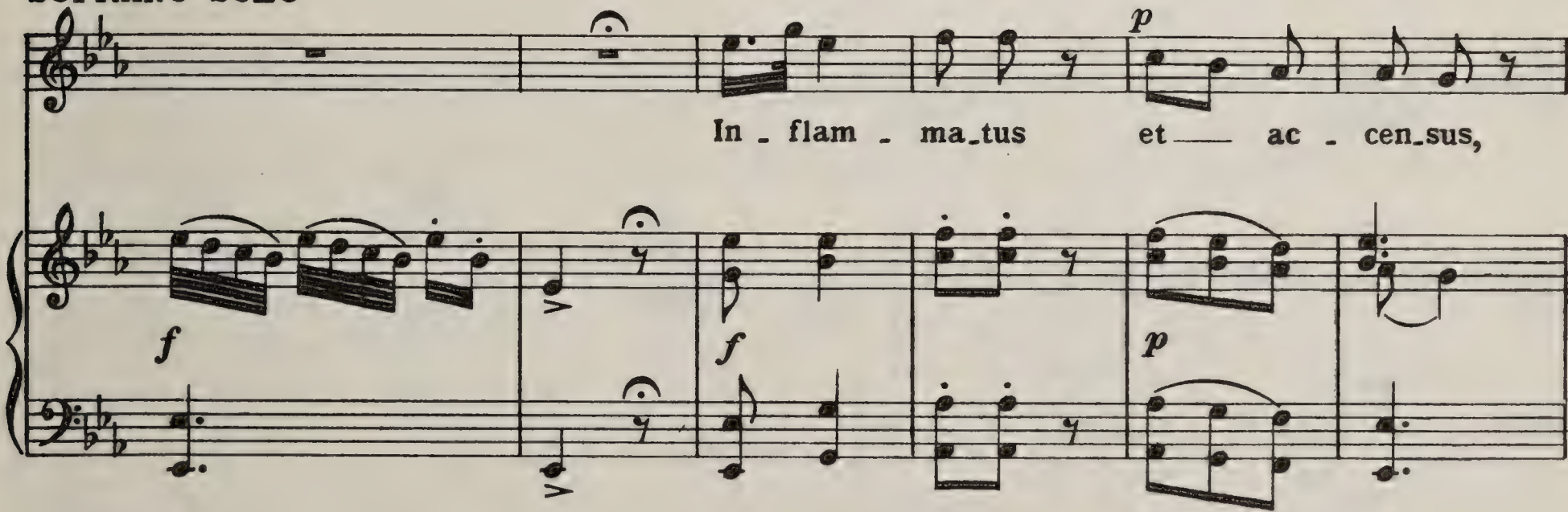
51

(Soprano Solo)

Andantino



SOPRANO SOLO





-sus in die ju - di - ci - i. Sim de - fen -

-sus in

di - e ju - di - ci - i.

In - flam - ma - tus



et ac - cen - sus per te, Vir - go, sim de - fen -

- sus in die ju - di - ci - i,

in die ju - di - ci - i, in di - e ju -

- di - ci - i.



# FAC ME CRUCE

*Recitative*

(Contralto Solo)

CONTRALTO SOLO

*Largo*

Fac me Cruce custo -

- di - ri, mor - te Chri - sti prae - mu - ni - ri con - fo - ve - ri gra -

- ti - a.



# QUANDO CORPUS MORIETUR <sup>55</sup>

## and AMEN

Adagio e piano

(Chorus)

Piano introduction for the chorus. The music is in 4/4 time, key of B-flat major. It begins with a piano (*p*) dynamic, featuring a melody in the right hand and a supporting bass line in the left hand. The melody consists of eighth and quarter notes. The piece concludes with a forte (*f*) dynamic, marked by a double bar line and a crescendo hairpin.

SOPRANI

CONTRALTI

*p*  
Quan-do cor-pus

*p*  
Quan-do cor-pus

Piano accompaniment for the vocal entries. It features a melody in the right hand and a supporting bass line in the left hand. The music is marked piano (*p*) and includes various musical notations such as slurs, ties, and dynamic markings.

mo-ri-e-tur, fac ut a-ni-

mo-ri-e-tur,

Piano accompaniment for the final phrase. It features a melody in the right hand and a supporting bass line in the left hand. The music is marked piano (*p*) and includes various musical notations such as slurs, ties, and dynamic markings.



First system of the musical score. It consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics underneath them. The piano accompaniment is written for the right and left hands.

Lyrics for the first system:  
 \_mæ do - ne\_tur. Pa\_ra - di - si glo -  
 fac ut a - ni - mæ do - ne\_tur Pa\_ra - di - si

Second system of the musical score. It consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics underneath them. The piano accompaniment is written for the right and left hands.

Lyrics for the second system:  
 - ri - a, Pa\_ra - di - si glo -  
 glo - - ri - a, Pa - ra - di - si

Third system of the musical score. It consists of two vocal staves and a piano accompaniment. The vocal staves have lyrics underneath them. The piano accompaniment is written for the right and left hands. The system includes dynamic markings: *cresc.* and *f*.

Lyrics for the third system:  
 - ri - a.  
 glo - - ri - a.



## Allegro

A.

## Allegro

f

\_men.

f

A.

\_men.

A.

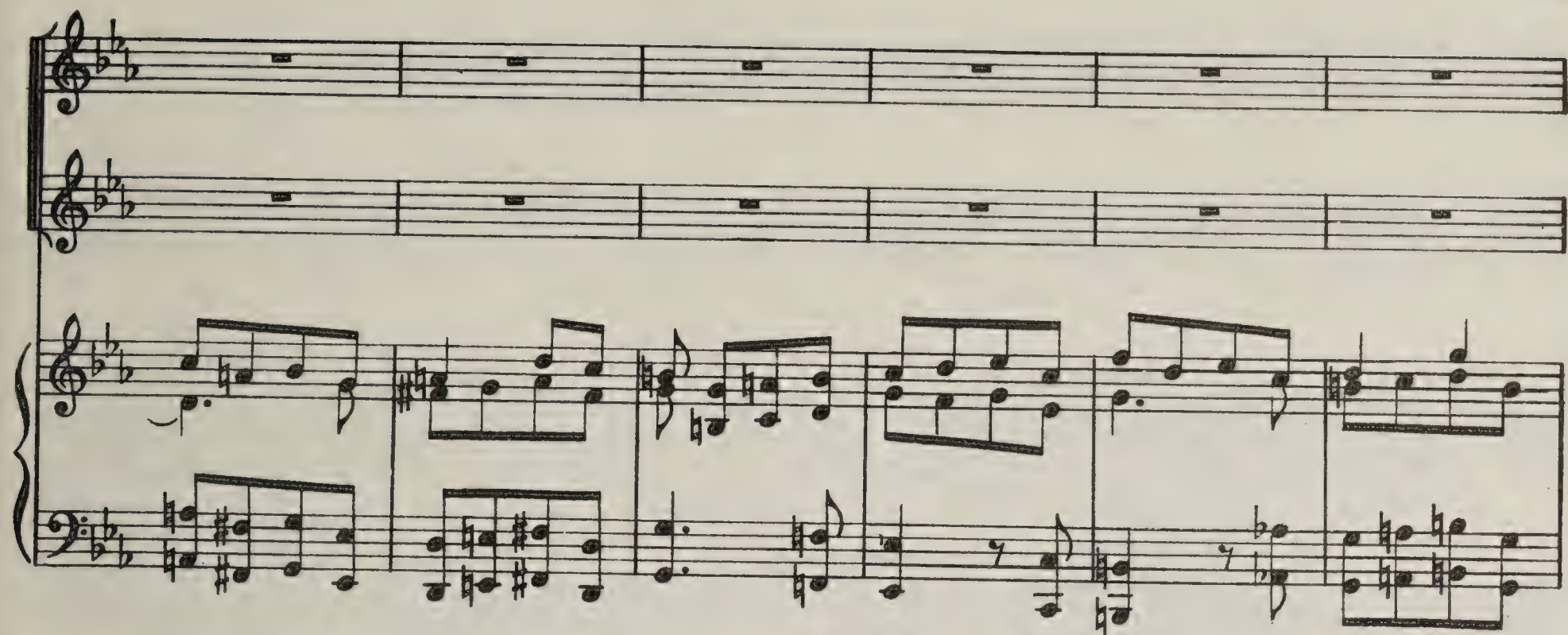


The first system of musical notation consists of four staves. The top two staves are vocal parts, and the bottom two are piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The first staff has a melodic line with eighth and sixteenth notes, some beamed together. The second staff has a more melodic line with some rests. The piano accompaniment in the bottom two staves features a steady eighth-note bass line and chords in the right hand.

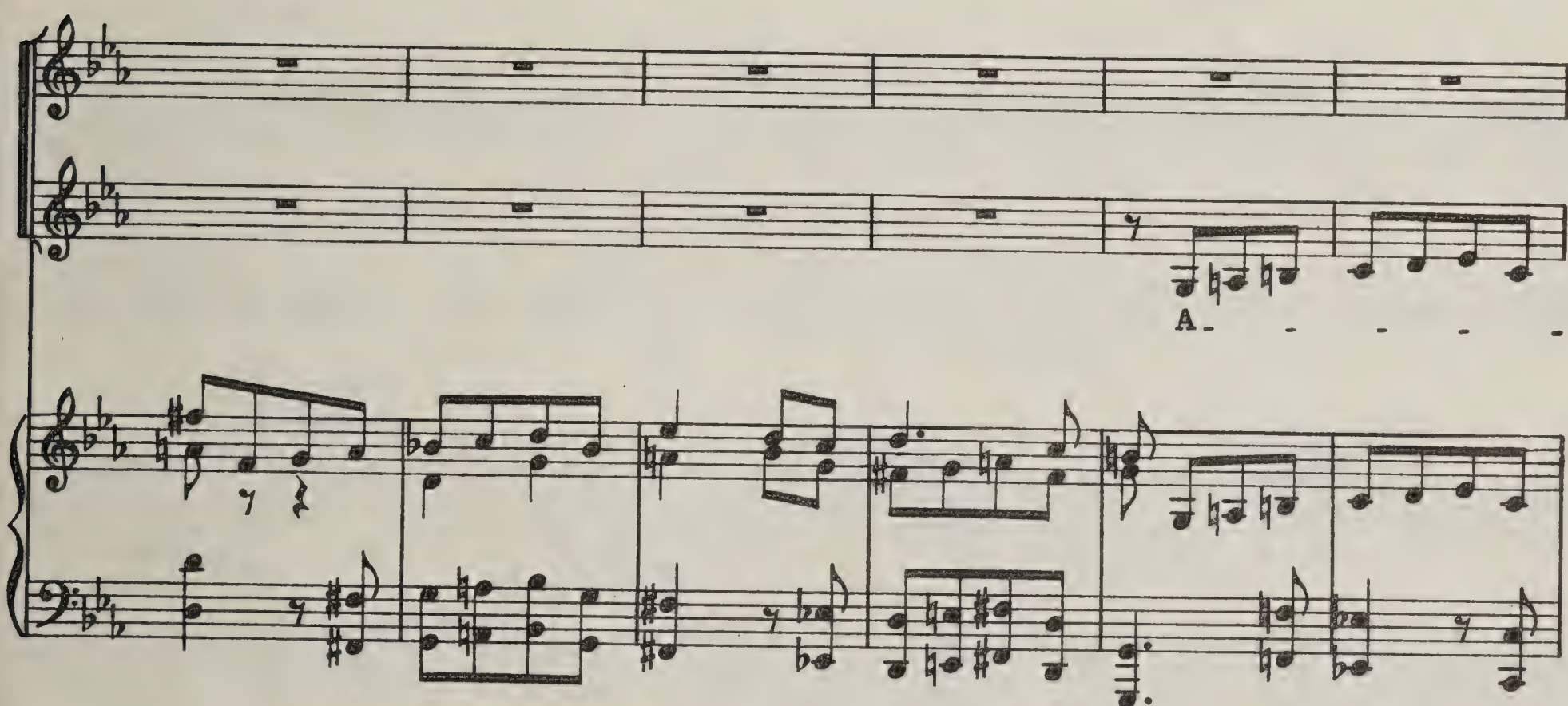
The second system of musical notation consists of four staves. The vocal parts continue their melodic lines. The first staff has a long note followed by a rest, then a melodic phrase. The second staff has a similar pattern. The piano accompaniment continues with eighth-note patterns and chords. The lyrics "men." appear under the first staff, and "A." appears under the second staff.

The third system of musical notation consists of four staves. The vocal parts continue their melodic lines. The first staff has a long note followed by a rest, then a melodic phrase. The second staff has a similar pattern. The piano accompaniment continues with eighth-note patterns and chords. The lyrics "men." appear under the first staff, and "A." appears under the second staff.

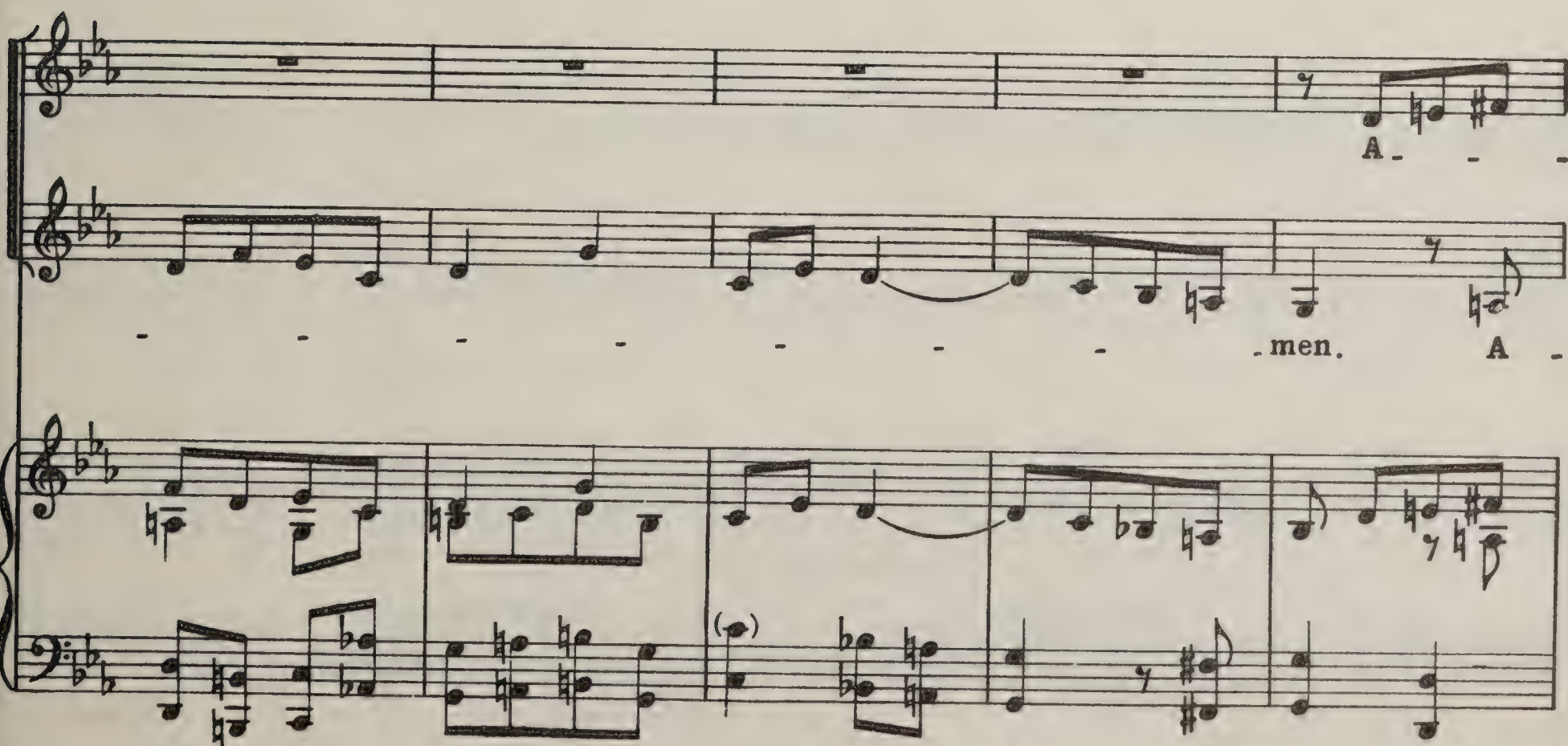




The first system of musical notation consists of three staves. The top two staves are treble clefs with a key signature of two flats (B-flat and E-flat) and contain whole rests. The third staff is a grand staff (treble and bass clefs) with a key signature of two flats. It contains a complex melodic line in the treble and a supporting bass line. The music is divided into six measures.



The second system of musical notation consists of three staves. The top two staves are treble clefs with a key signature of two flats and contain whole rests. The third staff is a grand staff with a key signature of two flats. It contains a complex melodic line in the treble and a supporting bass line. The music is divided into six measures. In the fifth measure, there is a fermata over a note in the treble staff, and the letter 'A' is written below it.



The third system of musical notation consists of three staves. The top two staves are treble clefs with a key signature of two flats. The first staff contains whole rests, and the second staff contains a melodic line. The third staff is a grand staff with a key signature of two flats. It contains a complex melodic line in the treble and a supporting bass line. The music is divided into six measures. In the fifth measure, there is a fermata over a note in the treble staff, and the letter 'A' is written below it. In the sixth measure, the word 'men.' is written below the treble staff, and the letter 'A' is written below the bass staff.



musical score for voice and piano, page 60. The score is in 3/4 time and B-flat major. It features two vocal staves and a piano accompaniment. The lyrics are "- men." and "A.". The piano part includes various chords and melodic lines, with some passages marked with slurs and accents.



*cresc.*  
A - - - - -

*cresc.*  
- men. A - - - - -

*cresc.*  
f

*p* *cresc.*  
- men. A - - - - -

*p* *cresc.*  
- men. A - - - - -

*p* *cresc.*  
f

*f* *rit.*  
- mem. A - - - - - men.

*f*  
- mem. A - - - - - men.

*rit.*











